



*Dactylography*  
or  
SHORT-WRITING  
*The*  
MOST EASIE  
EXACT AND  
SPEEDIE

*First*  
*Compos'd*  
*by*  
THOMAS SHELTON  
and  
now by him Newly  
Corrected &  
Enlarged

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Golden Age in the Strand, 1673.



Printed by J. Smith, in the Strand, near the Temple.

# TACHYGRAPHY.

THE

Most Exact and Compendious Method of Short and Swift Writing that hath ever yet been published by any.

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Composed by  
**THOMAS SHELTON**  
Author and Professour of  
the said ART.

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Approved by  
By both the Universities.

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LONDON,  
Printed by *S. Simmons*, dwelling next  
door to the Golden Lion in  
*Aldersgate Street*, 1671.

# YHARNOYHAT

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T O  
THE WORSHIPFUL  
his very Worthy Friend,  
*Richard Knightley,*  
Esquire.

*Worthy Sir,*

**M**Y purpose was that (without any addition or alteration) this small Treatise should have passed, as I had formerly composed it: but finding somewhat that I judged useful to the easier attaining of the Art, which before was omitted, at the request of diverse of good judgment, I was perswaded rather to adventure the breach of that promise, than to conceal that which might be useful to many.

The manifold ingagements I stand in to your *Worship* require a better retribution: but your *favourable aspect* to one as little *deserving*, hath emboldned me to crave of your worship to countenance this, and the rather, because

## *The Epistle Dedicatory.*

your experience in the Art hath already encourag'd many to the study of it.

I dare not so much injure your Worships vertuous inclination, as to fear the acceptance of this poor expression of my thankfulness, seeing it is not unknown to your Worship, nor to many thousands beside, that it hath been instrumental for the good of the Church, and the perpetuating the memories (*as the smell of Lebanon*) of many worthy men, who, though they now rest from their labours, and their *works* have followed them; yet by this means the fruit of their labours is continued with us, I desire your Worship to pardon my boldness; and to pray for the increase of all blessings on your Worship, shall be the employment of


*Your Worships*

*to be commanded,*

THO. SHELTON.

To

TO THE  
READER.

 *Am prevented from speaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly Scribe, Mat. 13. 52.) To bring forth of their treasuries, things both new and old: As also by the benefit that many thousands enjoy by the works of many worthy Divines, which had perished with the breath that uttered them, had not God, as out of Zebulun, Judg. 5. 14. instructed some to handle the Pen of the Writer; who may say of them as Baruch of Jeremiahs Roll, Jer. 36. 18. He pronounced all these words to me; and I wrote them with ink in the Book: Besides the Priviledg that divers enjoy in forreign Parts, by using Bibles and other Books in this writing, without danger of bloody inquisitions.*

## To the Reader.

*These and the like considerations move me to say the less : only let the intelligent Reader judge how useful such a skill may be, by the learning whereof so much time and labour is saved ; whereby as much may be written in one page, as otherwise in six, and as much in the Margin as the Page ; a skill whereby those that have weak memories, may both easily preserve their own conceits, that else would soon vanish, and be furnished with notions from others. For the plainness of the Rules, the easiness in learning, the speed in writing, the facility in reading, let the discreet Reader peruse, practise, and judge.*

THO. SHELTON.

To

To the Author his Friend, upon  
his Art of  
SHORT-WRITING.

**F**ortunate Art, by which the hand so speeds,  
That words are now of slower birth then deeds;  
Dissembling age, that faith so often breaks,  
Learn hence to do more then the proudest speaks.  
Speak not the Authors praise, his Art commands  
Our tongues should be morecripled then our hands.  
Nor can we scape ( this spight his speed affords )  
From being overtaken in our words.  
What shall become of their Divinity,  
Which scattered through two hours Tautology,  
Gaiber'd by these quick Characters, must hence  
T' endure the doom of such as can speak sense ?  
But that thine Art's a friend to repetition,  
Their hourly breath, they'd damn the next Edition.  
Print then that praise which volumes cannot hold  
But in thine own compendious figures told :  
Figures, which makes us duller handed think  
Words from the speakers mouth dissolve to ink,  
And fall upon thy Papers, or thy quill,  
Made of some nimble tongue, gave thee this skill.  
Stil may that ful-sledg'd pen with moysture spring  
Snatcht from the Eagles, not the Gooses Wing.

E. R. Mag. Art. Magd. Coll.

---

TO HIS INGENIOUS FRIEND  
Master Thomas Shelton. on his ART of  
SHORT-WRITING.

**S**UCH is thy Art, that either thou alone  
Compris'd the Iliads in a Nur, or none ;  
I've read this oft, yet scarcely did give credit,  
(Except thy self) that ever one man did it ;  
Tis now it is no wonder, when I see  
Thou writ'st whole Volumes in Epitome ;  
And with such speed, that with thy nimbler Pen,  
Thou dost anticipate the tongues of men ;  
So that if Plutarch liv'd, he scarce could tell  
To find thee in thy Art a Parallel.

Tho. Fancourt,  
Cantab. Col. Pet.

---

To the Author.

**W**HY should I praise thy Art in Writing, when  
Thy Art and praise surmounts the praise of men ?  
For if thy way of Writing had been shown  
To Ages past, Printing had ne're been known,  
Nor the Invention sought or valued, when  
The Press can scarcely over-run thy Pen,  
So that what honour's due unto the Quill,  
Or glory unto those that have the skill  
In fair Orthography their Titles stand  
As Pages to attend upon thy hand.

Nath. Mason, G. C. Coll.

---

To the Author on his Exquisite  
ART of  
SHORT WRITING.

What write as fast as speak! what man can do it?  
What hand so swift as tongue! perswade me  
Unlikely tale! Tush, tush, it cannot be, (to it.  
May some man say that hath not heard of thee.  
This thou canst do, this (Shelton) thou hast done,  
Thy nimbler pen hath many tongues out-run.  
Therefore, if any one of me demand  
What hands the best, I say, thy running hand.  
Herein the Proverb holds not, for thy haste  
Is advantageous, it doth make no waste :  
Nor dost thou envy others this thy Art,  
But willingly dost it to all impart :  
And 'tis not fit that such a Gemm should rest  
Within the Cabinet of a private brest.  
On praise of thy Short-writing I could long  
Insist, but I therein should do thee wrong.  
This only I will adde, whilst some desire  
To praise thy skill, I rather will admire.

Steph. Jones.

Coll. D. J.

# The letters of the Alphabet.

	a	Λ	
	b	ι	
	c	Γ	
	d	)	
	e	⊗	
	f	7	
	g	4	
	h	<	
	i	L	
	k	∪	
	l	∪	
	m	\	
	n	-	
	o	∩	
	p	q	
	qu	q	
	r	r	
	s	p	
	t	/	
	v	v	
	w	l	
	x	x	
	y	y	
	z	z	



# THE ART OF *Short-Writing.*

## CHAP. I.

### *Of the Letters of the Alphabet.*



He first thing to be learned in this Art, is the Alphabet of Letters, which are to be perfectly known according to the form expressed in the copy.

In the writing of these Letters each of them but *x* and *y* ( which are not often used ) are to be made at once, without removing the pen from the paper. I make one character for *q* and *x*, because they come alwayes together; whensoever *q* is written, *x* immediately following it, as in *queen*, *quiet*, *quarter*, &c.

These letters being so perfectly learned, that you can make and know any of them without looking on the copy, proceed to the next.

## CHAP.

## CHAP. II.

*Of the double Consonants.*

**T**He double consonants are the very letters of the Alphabet joyned together ( except the four last ) and therefore the learning of them is no charge to memory, the Letters being once learned.

In the making of these double consonants you may observe that still the second Letter is joyned where you end the former : as for example, to write *bl*, your *b* alone is thus ( *l* ) *l* alone thus ( *o* ) when they are to be joyned, draw *l* from the foot of *b* thus ( *l* ). To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus ( *r* ). To write *cl*, *c* alone is thus ( *r* ), *l* thus ( *o* ); when you joyn them, draw *l* out of the foot of *c* thus ( *l* ) : *cr* thus ( *F* ), and so of the rest, as you may see in the copy of the double consonants.

*Double*

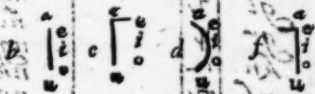


## CHAP. III.

## Of Vowels.

**T**He single Vowels are *a, e, i, o, u*, which in this Art are never expressed by their proper characters, (unless when a Vowel beginneth a word, or else when two vowels come together, of which see Chap. 5.) but are understood by certain places assigned them about the other letters: as for example.

The places of the Vowels.



The vowels are placed about any letter, as you see them stand about these.

The place of *a* is just over the head of the Letter, thus, *l*.

The place of *e* at the upper corner on the right hand, thus, *l*.

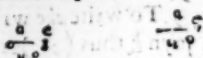
The place of *i* against the middle of the letter on the right hand, thus, *l*.

The place of *o* at the foot of the letter on the right hand, thus, *l*.

The place of *u* just underneath the letter, thus, *l*.

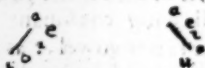
About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed ;



The place of *a* is just over the middle of the letter : the place of *u* just against it under the letter ; the other three, *e*, *i*, and *o*, on the right side one under another.

About slope characters, as *m*, and *s*, they are placed thus,



The places about any of the rest are easily observed.

#### CHAP. IV.

*The use of Vowels, and their places.*

**W**hen a word begins with a vowel, the character of the vowel must be expressed: as for example, to write *art*, the character of *a* must be written thus (A) : the next letter *r*, being a consonant, must be

B

joyned

joyned to *a* thus (  $\Lambda$  ), & then *r* joyn-  
ed to *r* thus (  $\mathcal{R}$  ). To write *on* write  
*o* thus (  $c$  ), and at the foot of it joyn  
*n* thus (  $\hookleftarrow$  ). To write *eke* write *e* thus  
(  $o$  ) and joyn *k* thus (  $\mathfrak{z}$  ) as in these,

<i>in</i>	$\left[ \begin{array}{c} \mathcal{L} \\ \mathfrak{r} \end{array} \right]$	<i>us</i>	$\left[ \begin{array}{c} \mathfrak{u} \\ \mathfrak{r} \end{array} \right]$	
<i>are</i>	$\left[ \begin{array}{c} \mathfrak{r} \\ \mathfrak{n} \end{array} \right]$	<i>ebb</i>	$\left[ \begin{array}{c} \mathfrak{a} \\ \mathfrak{s} \end{array} \right]$	
<i>ark</i>	$\left[ \begin{array}{c} \mathfrak{n} \\ \mathfrak{z} \end{array} \right]$	<i>odd</i>	$\left[ \begin{array}{c} \mathfrak{d} \\ \mathfrak{s} \end{array} \right]$	&c.

If two vowels come together in the  
beginning of a word, and must both  
of necessity be sounded, write down  
the character of the former vowel, and  
set the following consonant in the  
place of the latter vowel : as for ex-  
ample, To write *aid*, write the chara-  
cter of *a* thus (  $\Lambda$  ), the next vowel  
being *i* set *d* in the room of it thus  
(  $\mathfrak{n}$  ). To write *eat*, write *e* thus (  $o$  ) :  
the next vowel being *a* set *t* in the  
place of it thus (  $\mathfrak{z}$  ) : as in these,

<i>aim</i>	$\left[ \begin{array}{c} \mathfrak{a} \\ \mathfrak{n} \end{array} \right]$	<i>oar</i>	$\left[ \begin{array}{c} \mathfrak{y} \\ \mathfrak{c} \end{array} \right]$	
<i>air</i>	$\left[ \begin{array}{c} \mathfrak{a} \\ \mathfrak{r} \end{array} \right]$	<i>out</i>	$\left[ \begin{array}{c} \mathfrak{z} \\ \mathfrak{t} \end{array} \right]$	
<i>ear</i>	$\left[ \begin{array}{c} \mathfrak{o} \\ \mathfrak{r} \end{array} \right]$	<i>ease</i>	$\left[ \begin{array}{c} \mathfrak{z} \\ \mathfrak{p} \end{array} \right]$	&c.

When a word beginneth with a con-  
sonant, the vowel or vowels follow-  
ing

ing are not expressed by their characters, but implied by the places assigned them about the consonant, and the next letter, or letters following are set in the place of the foregoing vowel. As for instance to write *ball*, write *b* thus ( *1* ) ; in the place of *a* write *l* disjoyned thus ( *4* ). To write *bel*, write *b* as before, and *l* disjoyned in the place of *e* thus ( *1* ). To write *bill*, write *b* as before, and set *l* disjoyn'd in the room of *i* thus ( *1* ) *bell* thus ( *1* ) *bull* thus ( *1* ) : as in these,

<i>bad</i>	<i>1</i>	<i>nat</i>	<i>2</i>
<i>bed</i>	<i>1</i>	<i>net</i>	<i>2</i>
<i>bid</i>	<i>1</i>	<i>nit</i>	<i>2</i>
<i>bod</i>	<i>1</i>	<i>not</i>	<i>2</i>
<i>bud</i>	<i>1</i>	<i>nut</i>	<i>2</i>

and the like.

If two consonants or more come together, and no vowel between them, they must be joyn'd together *without* taking off the pen: as for example, to write *blame*, *bl* must be joyn'd thus ( *1* ) then in the place of *a* write *m* thus ( *1* ) To write *break*, write *br* thus ( *1* ) & in the place of *e* write *k* thus ( *1* ).

As in these,

breadth	rd	speech	g <sup>r</sup>	
length	uo	whence	ot	
short	Ry	France	rp	&c.

Note that alway, when there cometh any vowel, the pen is to be taken off, and the letter after disjoyn'd, but till you come at a *vowel*, all the consonants that come together, must be joyned together.

When a word endeth with a vowel, that *vowel* is understood by a tittle made in the place of it; as to write *me*, write *m* thus ( \ ), and a tittle in the place of *e* thus ( ^ ). To write *die*, write *d* thus ( > ), and a tittle in the place of *i* thus ( > ) : as in these,

say	f	
we	v	
cry	F	
go	y	
due	>	and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i*; as in these,

my	i.	
why	o.	and the like.
by	i.	

CHAP.



## CHAP. V.

## Of Diphthongs.

FOR diphthongs, some assign more places about characters then for single vowels, which hath proved inconvenient in the writing, and bred much *confusion* in the reading of what hath been so written, as they from their own experience have testified, it being indeed impossible exactly to observe twelve or fourteen several places about a small character: for the avoiding of which inconvenience, I observe only the places for the single vowels, and no more.

If it be demanded, how words shall be expressed wherein more Vowels then one come together.

I answer, if two Vowels come together in the beginning of a word, observe that rule, *Chap. 4.* If in the middle of a word, that is, after some other letters, observe these Rules.

First, Though two vowels come together, yet oft times one of them doth principally sound the word, and then the other may be spared, as in these words.

B 3

In

In	deare	{	leave	{	a	{	write	{	dere.
	heart		out		e		bart.		
	neither		i		neither.				
	people		o		peple.				
	guide		n		and		gide.		

Secondly, if two vowels come together, and must of necessity be both sounded (as especially when the first vowel belongs to one syllable, and the latter to another) then write the character of the latter Vowel in the place of the former: as to write *lion*, write *l* thus (v), in the place of the first vowel which is *i*, write the character of *o* thus (uc), and then joyn *n* at the foot of *o* thus (uc). To write *poet*, write *p* thus (σ), in the place of *o* write *e* thus (ε), and joyn *t* thus (τ): as in these

quiet

sion

caos

q8

pε

rσ

and the like.

Or else make a tittle in the place of the former vowel, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus (v), make a tittle in the first vowels place, which is *i*, thus (n) and

and then in the place of the latter vowel, write thus ( *u* ). To write Joel, write j consonant thus ( *L* ), a tittle in the place of o thus ( *L* ); and l in the place of e thus ( *u* ) : as in these,

dial

giant

duel

*u*  
*u*  
*u*

and the like.

## CHAP. VI. ;

### Of J and V Consonants.

**T**He Letters j and v are sometimes vowels, sometimes consonants ; the knowledge of which will not be un-  
useful in this Art of writing ; there-  
fore those that know it not, may  
take these directions.

J is a consonant alway in the begin-  
ning of a word, when another vowel  
followeth next after it, and it is soun-  
ded like g soft : as in these,

jarre

judge

jewel

Job

*u*  
*u*  
*u*  
*u*

and the like.

Also in the middle of a word, if a vowel follow it in the same syllable.

As in these, (.) and (.)

prejudice, (.)

reject, (.)

rejoyce, (.)

and the like.

V is a consonant when it cometh before another vowel in the same syllable. and is sounded like f, but somewhat softer, as in these,

versue, (V)

viad, (V)

vesture, (V)

deliver, (V)

and the like.

When they be Consonants, and are thus sounded, they must be expressed by their proper characters, as the rest of the consonants, whether it be in the beginning, middle, or ending of words.

Prepo-

# Prepositions for longe words.

Ab	t	Con	a	Pre	d
ob	<	cor	x	pro	L
ac	<	col	p	re	<
ad	<	de	d	sub	<
af	<	di	2	suff	x
all	<	dis	2	sup	p
am	<	ful	t	set	x
an	t	ful	t	sur	x
ap	p	for	t	sal	s
as	s	im	<	sol	s
at	d	liber	s	temp	d
at	d	mes	o	tran	y
circum	d	mis	o	un	e
com	p	per	d	up	v
		par	d	ut	t

# Terminations for longe words.

Able	7	ing	3	serve	6
ible	7	lor	v	sion	4
ation	6	lent	L	tion	4
ceus	6	litie	p	coner	1
clure	2	mor	c	ernall	6
fect	5	mar	c	ther	5
ference	6	ment	v	tent	4
fication	~	ness	3	ture	+
fulings	5	ous	6	ver	~
iect	5	cent	6		
itude	y	sent	6		

## CHAP. VII.

*Of the Marks for the beginning and ending of long words.*

**A**Lthough by the former rules any word may be written in this Art, and there is no necessity of learning more, (the rest that follow only serving to shorten the former) yet to those that desire to be exact in this Art, the benefit of the Rules that follow, will countervail the pains of learning them; therefore (in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of such as are most usual.

These marks having little dependance upon the letters, are therefore to be learned perfectly, being of much use in writing.

In the using of them the same Rules are to be observed as before in words of one syllable.

If a word begin with one of these marks, the character for it must be set down; if a consonant come next, it must be joyned to the mark, without taking

off

off the pen, and then write the letter, or letters following, in the room of the vowel. As for example, to write *condemn* first write your mark for *con*, which is thus (c); the next letter *d* being a consonant must be joyn'd to *con*, thus (cd) and then in the *vowels* place, which is *e*, write *m* disjoyned thus (m). To write *prefer*, your mark for *pre* is thus (p), joyn *f* thus (pf), and in the place of *e* write *r* disjoyned thus (r). To write *submit*, your mark for *sub* write thus (s), joyn *m* to it thus (sm), and in the place of *i* write *t* disjoyn'd thus (t), as in these

fortune	f	remit	r
rebell	b	proceed	p
contain	n	translate	t

&c.

If two of the marks make up a whole word, and no vowel come between them, they are both to be joyned together: as to write *reference*, write your mark for *re* which is thus (r) & then joyn *ference* thus (f). To write *project*, set down *pro* thus (p), and joyn the mark for *ject* thus (j).

As

As in these,

former    
 perceive    
 circumference  and the like.

If you have a mark for the ending of a word and not to begin it, you must begin it with the letters of the *Alphabet*; as for example, to write *nature*, write *n* thus (—), and then *ture* being a mark to end it, must be set in the place of a thus (±). To write *brather*, joyn *br* thus (t), and set the mark for *ther* in the place of *o* thus (k); as in these,

*nation* | 7 | *pliable* ~—   
*never* | v | *difference* 30 &c.

If you have a mark to begin a word and no mark to end it, it must be ended with the letters of the *Alphabet*; as to write *permit*, write the mark for *per* thus (A), joyn *m* to it thus (A), and write *t* disjoyn'd in the place of *i* thus (A). To write *suffer*, write your mark for *suff* thus (α), then set *r* in the place of *e* disjoyned thus (α).

If a vowel come next after a mark or consonant to begin a word, the letter or mark following the vowel must be set



set disjoyned in the room of the vowel, as in these,

courage	x <sup>4</sup>	and the like.
support	p <sub>r</sub>	
potent	σ <sup>Δ</sup>	
lament	~	

### CHAP. VIII.









*Directions for making the foresaid marks, and placing the Vowels in long words.*

**I**N making your Characters, begin them so, that you take not off the pen, unless it be in those that cannot otherwise be made.




Secondly, the most of them are so framed, that you may end them toward the right hand, that so with more convenience the next letter may be joyned, if it be to be joyned.

Thirdly, the next consonant or mark is to be joyned where you last took the pen from the former.

The *vowels* in long words are to be placed about the last letter, if it be a word that goeth forward in the line, as




to write *contemn*, write *con* thus (  ) joyn *t* thus (  ) and then set *m* dis-joyned in the place of *e* against *t* thus (  ), not against *con* thus (  ). To write *disdain*, write *dis* thus (  ), joyn *d* thus (  ) and then set *n* in the vowels place against *d* thus (  ), not against *dis* thus (  )

Those marks for ending of words that begin with a vowel, are commonly to be joyned to the former mark or letter : as in these,

<i>durable</i>	
<i>nation</i>	
<i>bring</i>	

and such like.

Unless there come another vowel before them, and then the mark is to be disjoyned in the place of the former vowel : as in these,

<i>doing</i>	
<i>pliable</i>	
<i>pious</i>	

and such like.

The character for *s* after some letters in the ends of words cannot conveniently be joyned ; therefore instead of it  
write

write a tittle behind the whole word:  
as in these,

sayings		3
servants		8
conserves		ε
pirates.		γ

# CHAP. IX.

*Of Characters that resemble others.*

**T**He same Character sometimes  
standeth for two things : as for  
example, there is the same for

ture	}	and	{	Christ		+	
ternal				which		⊖	
mess				what		∞	

which is no hindrance (*but a help*) in  
the learning this *Art*, considering how  
easily they may be differenced. When  
any of these marks stand alone by them-  
selves, they are for whole words: when  
they are joyned with other marks or  
letters they are put apart; as for exam-  
ple, this mark (⊖) when it is written  
alone, standeth for *which*; when it is  
joyned with other letters, it is *ternal*, a  
part

part of a word; and so of the rest: and by remembering the one, the other is easily called to mind.

## CHAP. X.

*Whether marks for beginnings may be used to end words, and contrary.*

**T**HE marks for beginnings of words may be used for endings, and the endings for beginnings (when they be shorter then the letters of the Alphabet) without any inconvenience; as in these,

Mercy	Ⓢ	sentence	Ⓢ
former	Ⓢ	consent	Ⓢ
assume	Ⓢ	durable	Ⓢ
Messias	Ⓢ	indure	Ⓢ

where you may observe, the mark for the beginning of the former word is the ending of the next.

## CHAP. XI.

*Examples of words written with the marks; with the marks for the Names of the Books of the Bible.*

**T**He greatest difficulty that some ( who have only the help of the book ) have found in attaining this Art, is about the using the foresaid marks in the writing of words: to help such, I have in this Edition added this Table of words, composed of those marks, wherein for the most part there are two words for each mark; th former having the consonant following the Preposition, the latter a Vowel.

These words are not to be learned without book, ( many of them being afterwards shorter expressed in the Table ) but are only examples to direct the learner how to write other words by them.

I have also added in this book, marks for the Names of the Books of the Old and New Testament, the most of them are drawn from the Letters; and therefore the learning of them is little charge to the memory.

Markes for the Names of the  
bookes of the old and  
New Testament.

Genesis	4	Jeremie	4	John	4
Exodus	3	Lamenta	~	Acts	7
Leuiticus	~	Ezechiel	2	Romans	1
Numbers	4	Daniell	3	Corinthy	2
Deutron	D	Hosea	4	Gallat	4
Ioshua	4	Joel	4	Ephes	9
Judges	4	Amos	1	Philippi	5
Ruth	5	Obadiah	3	Colossians	4
Samuell	3	Jonah	1	Thes. 1	1
Kings	2	Micah	2	Tymothy	1
Cronicles	2	Nahum	1	Titus	1
Ezra	12	Habac	4	Philomon	2
Nehomia	7	Zephania	2	Hebraues	11
Ester	10	Haggie	4	James	2
Iobe	1	Zecharie	2	Peter	3
Psalmes	1	Malachy	~	Jude	1
Proverbs	6			Revelatio	4
Ecclesiast	1	Mathiew	1		
Canticles	5	Marke	~		
Isay	1	Luke	2		



Examples of words written with  
each of the former marks

Abstaine	15	Atlas	8	Imoderate	2
Abolish	16	Attorney	1	Libertine	7
Obligation	17	Circumvent	17	Liberrall	3
Obedient	107	Composition	20	Messenger	27
Acclamation	20	Comendation	9	Mistake	5
Accuse	7	Condemne	2	Miseric	02
Admitt	1	Connex	2	Pardon	1
Addition	25	Cormorant	2	Paradise	21
Affirme	11	Courage	24	Protest	47
Affright	1	Cochetor	31	Prudent	53
Almightie	4	Colledge	1	Prophetie	67
Allow	2	Demerit	2	Proud	1
Amber	4	Deifie	27	Rebell	20
Amiable	1	Diuert	27	Realitie	21
Anger	24	Dialogue	51	Sublime	2
Annotation	2	Distance	2	Suborne	27
Approach	7	Dissemble	2	Suffrage	27
Appoint	7	Fulgantius	2	Sufficient	20
Oppress	29	Fuller	2	Supplic	2
Opposition	29	Forbear	4	Support	7
Aspiration	29	Forraine	2	Surmise	29
Assume	2	Imputation	2	Surrender	22

Handwritten text in a cursive script, likely a ledger or account book. The text is organized into columns and rows, with some entries appearing to be dates or specific items. The handwriting is somewhat faded and difficult to decipher in many places.

1791	Jan 1	to	Jan 31	1792
1792	Feb 1	to	Feb 28	1793
1793	Mar 1	to	Mar 31	1794
1794	Apr 1	to	Apr 30	1795
1795	May 1	to	May 31	1796
1796	Jun 1	to	Jun 30	1797
1797	Jul 1	to	Jul 31	1798
1798	Aug 1	to	Aug 31	1799
1799	Sep 1	to	Sep 30	1800
1800	Oct 1	to	Oct 31	1801
1801	Nov 1	to	Nov 30	1802
1802	Dec 1	to	Dec 31	1803



Examples of words written with  
each of the former marks

Permission	20	Concious	20	Proneness	20
Peregrino	20	Felicite	20	Manuals	20
Sermon	20	Adversitie	20	Pious	20
Seraphin	20	Indure	20	Consent	20
Salmon	20	Despect	20	Innocent	20
Salute	20	Circumfract	20	Reserve	20
Temptatio	20	Fortification	20	Mention	20
Temporall	20	Willfulnes	20	Comission	20
Translate	20	Joyfulness	20	Whosoever	20
Transact	20	Subiect	20	Whosoever	20
Upright	20	Institute	20	Father	20
Uppon	20	Calling	20	Further	20
Untill	20	Doing	20	Content	20
Uniforme	20	Templer	20	Impotent	20
Utmost	20	Quarreller	20	Departure	20
Utterance	20	Relent	20	Future	20
		Exellent	20	Moresouer	20
		Informers	20	Ever	20
Durable	20	Grammar	20		
Pliable	20	Instalment	20		
Horrible	20	Parliament	20		
Vocation	20	Apptness	20		
Situation	20				

## CHAP. XII.

*Of writing 3 or 4 words in one.*

Sometimes three or four words or more, may be joyned together as one word, (as in the 15 Chapter following is declared) especially if the word begin with a Vowel; as in these,

as it is in use      577

this is of all other      577

which is as if it      577

Or else when the former word endeth with a vowel; as in these,

do so too      577

do no more so      577

so he may die      577

and the like.

To make many marks for whole sentences is needless, because by the Rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly; because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must be rendred in other words then it was spoken, which is a wrong to the speaker; therefore I have only abbreviated a few, which commonly are

are spoken in the very words as I  
have set them down : as for example,  
in these following Sentences.

The Church of God

The people of God

The Kingdome of God

The Kingdome of Christ

The Kingdome of Heaven

The Kingdome of Satan

The Joyes of Heaven

The Torments of Hell

That is to say

As if he should say

As if it were.

The Power of God

The Truth of God

The Mercy of God

The Wisdome of God

The Glory of God

The Honour of God

The Justice of God

The Word of God

The Works of God

The Love of God

The Fear of God

C  
y  
p  
K  
K  
K  
K  
C  
C  
H  
C  
S  
P  
J  
M  
W  
G  
S  
F  
W  
W  
L  
ff

Many other like might be added, but these I think sufficient to direct the discreet Learner, who may adde more if he see them useful.

### CHAP. XIII.

#### *Of the use of Poynts in this Art.*

**A**Lthough to those that have attained any perfection in this Art there is no great use of Poynting, yet for the help of new beginners, I have added this direction.

At the end of a perfect Sentence, the ordinary period may be used, which is this ( . ) but because it hath some resemblance with another word, leave the space of a word before and after it, thus . or else set it a little lower than the line, thus

The Interrogative poynt may be used in the common form, thus ? Parenthesis likewise as it is usually expressed with two semicircles, thus ( ) For other poynts of less use, as Comma, Colon, &c. they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the distinction

inction of the verses, at each verse  
end they may set this mark .∴ . . .

### CHAP. XIII.

#### *Of the Table.*

**T**Hough any word in any Language may be written by the former Rules, yet ( to omit nothing that may tend to the speedy attaining of this Art ) I have added a short Table of words so frequent in use, that almost in any ordinary Sentence the greater part of the words are written by this Table, without removing the pen from the paper in any one word.

The most part of these words are little charge to memory, being made out of the Letters of the Alphabet.

Those that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needless; for

First, any long word may be expressed by the former Rules.

Secondly, marks for words so seldom in use are oft times forgotten, before there be occasion to make use of them, whereas many of these are written in every sentence.

Thirdly;

Thirdly, as such words are longer in writing, so are they also in speaking.

Lastly, in many long words some part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this Book at the request of some ( who have found it useful ) I have drawn the Table into sense as near as I could, keeping to the Alphabetical way, that it may take the better impression in the memory of the learner, The words that follow orderly in the Table, are those that have the Marks set against them ; the other words that stand forward in a smaller character, are added only to make sense of the other, and have marks also in their place.

CHAP.

# THE TABLE. 31

Acknowledg	u	Begin <sup>thy</sup>	4	Call <sup>and</sup>	F
Advantage	i	Belovus <sup>to</sup>	6	Crosse <sup>the</sup>	†
Afflictions	e	Be	b	Chastisement <sup>and</sup>	s
Away	i	Behind <sup>the</sup>	5	Comfortable	c
Anger <sup>with</sup>	a	Brut-beasts	H	Confesse <sup>and</sup>	ff
And	-	But	1	Certaino	e
Adulterio	y	Bountie <sup>let</sup>	4	Customes	r
Admonish	h	Benefitts <sup>and</sup>	b	Cittie <sup>of</sup>	..
Arguments	ra	Betweene <sup>be</sup>	l	Corrupt <sup>to</sup>	¢
Against	29	Brethren	B	D	
Account <sup>the</sup>	o	C			
After	a	Cause	o	Doe <sup>thy</sup>	d
Abundance <sup>for</sup>	7	Children	o	Diligence <sup>with</sup>	d
Actions <sup>of</sup>	o	Come <sup>to</sup>	9	Destroy <sup>to</sup>	d
As <sup>when</sup>	s	Christe <sup>to</sup>	+	Doctrine	d
Appeare <sup>norshall</sup>	o	Church	C	Divells <sup>of</sup>	I
Amonge	^	Congregation <sup>and</sup>	o	Delivored	dd
Apostles	A	Care <sup>with</sup>	r	Downe	2
Angells <sup>and</sup>	A	Conscience <sup>and</sup>	T	Darke <sup>where they</sup>	2
B		Christians	x	Dwell	2
Behold	s	Consider	o	E	
By	L	Covenant <sup>their</sup>	7		
Baptisme	t	Concerning	o	Edesie	E
Blest <sup>men are</sup>	l	Conversacion <sup>their</sup>	e	Elect <sup>the</sup>	5
Because	5	Charitie <sup>they use</sup>	h	Epistle <sup>by</sup>	o

<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>
<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>
<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>	<p>1000 900 800 700 600 500 400 300 200 100 0</p>



# THE TABLE 33

Example <sup>and</sup>	X	Great	4	House <sup>and his</sup>	6
Enemies <sup>for</sup>	E	Glorie	4	Hold	8
Enter	Z	Grace <sup>for</sup>	3	Hear.	m
Effect <sup>and</sup>	91	Gospell <sup>and the</sup>	6	I	
Euill	e	Good to the	∞		
Euen	=	Godly and	g	If	6
Egypt to	a	Generation	g	Instruments <sup>men be</sup>	8
End <sup>and the</sup>	7	Generall in	g	Instruct <sup>to</sup>	0
Earth <sup>file</sup>	10		2	Ignorant <sup>the</sup>	24
		H		Iniquitie <sup>from</sup>	99
F		He	o	It	~
Follow	f	Hath that	h	Increase <sup>will</sup>	9
Faith	9	Holie *	E	Inward	96
From	7	Humble	h	Joy	2
Foundation <sup>the</sup>	ff	Heart	4	Jesus <sup>for</sup>	7
Forgiue	E	His	~	Judg. <sup>is</sup>	24
Forbear	E	Hope	7		
Fulfilled	4	Help <sup>and</sup>	9	K	
Fears <sup>with</sup>	7	Heauen <sup>is in</sup>	11	Keep <sup>in the</sup>	7
Feast <sup>and</sup>	7	Holighost <sup>and the</sup>	4	Kingdom	K
Flesh <sup>and</sup>	7	How <sup>yet</sup>	6	Know	~
Fast <sup>but</sup>	7	Hands <sup>by the</sup>	7	King <sup>thy</sup>	~
		Hipocrites	h		
G		Horetick	h	L	
Giue	4	Hurt	o	Let	✓
God	4	Him	<	Loue <sup>men</sup>	u

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13</																																																																																							

# THE TABLE <sup>35</sup>

Law the	1	Number <sup>of a</sup>	N	Particular	2
Lord of the	2	Nothing <sup>that have</sup>	n	Place	ou
Life and that	1	Natural <sup>and</sup>	n	Protection <sup>for</sup>	p
Like is	2	Name <sup>9</sup>	n	Provision <sup>and</sup>	b
Longe to be	-	Not <sup>them</sup>	7	Proue <sup>and</sup>	w
Land in the	n	Now.	w	Patience <sup>their</sup>	n
				Purpose <sup>to</sup>	p
M		O		Q	
Meditate	m	Oh	:	Qualifie	w
Mind in	u	Order the	y	Question <sup>the</sup>	2
Man	1	Of	c	Quantitie <sup>with</sup>	w
Made <sup>you are</sup>	s	Our	9	Quarter <sup>of</sup>	ox
Mortall	2	Omnipotent	4	R	
Magestrates	n	Obseruable	8	Remember	m
Ministers <sup>and</sup>	n	Ouer	c	Readie	n
Must	p	Outward <sup>things</sup>	o	Report <sup>to</sup>	y
More have	x	Or	r	Righteous <sup>that</sup>	4
Mercie	rr.	Other.	c	Regard	R
Multitude.	ne	P		Religion	r
N		Peoplo	p	Reioyce	2
Householts	n	Pass	p	Reward	2
Neighbours	n	Praie <sup>to</sup>	n	Reprobates <sup>but</sup>	7
Neglect <sup>the</sup>	re	Principall	p	Reproffe	4
Necessitie	e	Publique	n		



# THE TABLE

S		Turne	Verse.	v
Stand	3	Truth <sup>in the</sup>	W	
Salvation	5	Tyne in	1	o
Soule of	6	Tormont	2	r
Spirit and	7	Themselves	3	p
See	8	Though	4	o
Selfe in thy	9	Thou	5	c
Small for	10	Thought	6	e
Secret	11	This	7	p
Sinnes	12	Thus and	8	x
Selfe love	13	Thon	9	e
Shall	14	There and	10	m
Seeme	15	Toll yet	11	e
So	16	These	12	s
Strong	17	Thom and	1	s
Send thy	18	Thoy	2	h
Souerall	19	Tast shall	3	o
Sacrifice	20	Thy of	4	r
Scripture	21	Trouble	5	l
T		V	Worship	h
		Up	Y yet	y
Those	2	Voice with thy	6	y
That	3	Vouchsafe and	7	z
Thinke	4	Us	8	
To not	5	Understand to	9	
			Z	z
			Zeale.	

THE TABLE  
CHAP. XV.

General rules of abbreviation observable  
in the use of this Art.

**T**He principal End of the Art of  
Short-writing being to write  
much in a little time and room, it is  
not needful in every word to express  
every letter, But only so many as may  
serve to sound the word, the rest may  
be left out as superfluous: as for ex-  
ample, in these words following,

a	fear, dear, heaven,
b	debt, lamb, tomb,
c	science, Scipio, acquit,
d	judge, badge, wedge,
e	enter, end, else,
g	strength, length,
h	ghost, inherit, Christ,
i	fruits, guide, plain,
k	acknowledge, black,
l	palm, half, psalm,
n	condemn, solemn,
o	double, deacon, beacon,
p	psalm, empty,
s	isle, paganism, baptism,
t	elect, reject, all,
u	plague, league, tongue,
w	write, sorrow, know,
y	obey, say, nay,

may be left out in

and the like,

**S**ometimes two letters or more  
may be left out and yet the word suffi-  
ciently

ciently founded : as for example,

ch	} may be left out	Schism,
gh		might, naught,
ugh		througħ, burrough,
on		labour, neighbour,

and the like :

3. Sometimes a whole syllable may be spared in a word: as for example,

for	{	uehement,	{	uement,	
		Abrabam,			Abram,
		vidual,			vinel, &c.

4. In the end of some long words, two or three syllables may be omitted without hindrance to the reading of them : for example, for

incomprehensible,	{	incompr.		
			abominable,	abomin.
			transubstantiation,	transubst.

5. Sometimes the letters that are ordinarily used in the writing of words may be changed for others of like sound that are written shorter: as for example, F is sounded like ph, and may be written instead of them; as in these words,

for	{	Phyſick,	{	fiſick,
		Phariſee,		ſariſee,
		Philoſophy,		ſiloſoſy, &c.

F is likewise sounded in the end of words like *ugh*, and may be written for them ; as,

for	{	enough,	{	write	{	ennuf,	, &c.
		cough,				cof,	
		rough,				ruf,	

K may be written for *ch*, when they have a sound : as,

for	{	patriarch,	{	write	{	patriark,
		melancholy				melankoly,
		choler,				koler, &c.

X hath the sound of divers of the double consonants, and may be used in their stead: as for example, it is sounded like

cc	{	in	{	accept, accident ;
cs				alls, effects ;
cks				flocks, stocks,

for which write	{	axept, axident,
		ax, effex,
		flox, stox,

And generally when *sc* cometh after *k*, they together have the sound of *x*, and *x* is to be written for them.

6 The letter *e* may be left out in many words, sometimes in the beginning, sometimes in the middle, sometimes in the end of words.



In the beginning it may be spared,  
when the sound of it is drowned in  
the sound of the next letter follow-  
ing, as it is alwayes before *x* : as,

for	<i>external,</i>	<i>write</i>	<i>external,</i>
	<i>extent,</i>		<i>xtent,</i>
	<i>extrañ,</i>		<i>xtrañ, &amp;c.</i>

Also when it comes before *m* : as,

for	<i>emphasis,</i>	<i>write</i>	<i>emphasis,</i>
	<i>empty,</i>		<i>empty,</i>
	<i>embrio,</i>		<i>mbrio,</i>

Or before *n* : as,

for	<i>ensign,</i>	<i>write</i>	<i>nsign,</i>
	<i>enter,</i>		<i>nter,</i>
	<i>end,</i>		<i>nd, &amp;c.</i>

And in many words, before *s*, as,

for	<i>escape,</i>	<i>write</i>	<i>scape,</i>
	<i>establish,</i>		<i>stablish,</i>
	<i>estate,</i>		<i>state, &amp;c.</i>

Sometimes in the middle of a word  
it may be left out, when the sound of  
it is in the next letter : as,

for	<i>alteration,</i>	<i>write</i>	<i>altration,</i>
	<i>liberal,</i>		<i>librall,</i>
	<i>contemn,</i>		<i>contmn,</i>
	<i>flatter,</i>		<i>flattr, &amp;c.</i>

E in the end of a word may be left

out when it cometh after *j*: as,

for	{ eagle,	} write	{ eagle,	} &c.
	{ titt,		{ titt,	
	{ double,		{ double,	

And alwayes when it serveth only to produce the former vowel in the same syllable, it may be left out: as,

for	{ were,	} write	{ wer,	} &c.
	{ name,		{ nam,	
	{ those,		{ thos,	
	{ die,		{ di,	

7. When a consonant is doubled in a word, one of them may be spared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*, as,

for	{ rabble,	} write	{ rable,
	{ affirm,		{ asfirm,
	{ collect.		{ collect,

8. Sometimes in this Art, three or four words may be joyned together as one word, of which see more Chap. 12.

Lastly, in writing some sentences whole words may be omitted, which yet in the reading must be implied, especially in common known sentences: as, for

*The fear of the Lord is the beginning of wisdom.* may

may be written.

*The fear of the Lord beginning wisdom.*

*For, In the fulness of time God sent  
his Son, &c.*

may be written.

*In fulness of time God sent Son, &c.*

They are not a few that have found  
benefit by this direction. Those that  
will make use of it, must have discre-  
tion to know what words may be  
spared in writing, and yet must be  
implied in the reading: for if any  
principal word be left out, whereby  
the sence is maimed, in stead of a help  
it will prove an hindrance.

Again, it is only to be used when  
one is not able otherwise to write  
word for word after the speaker.

**FINIS.**

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